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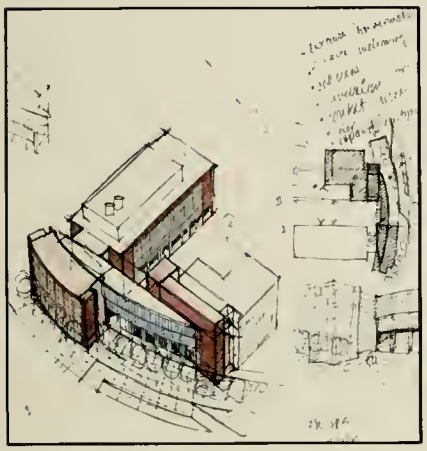

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Cover photo of the Sanderling Beach House by Steven Brooke. Architecture by Guy Peterson, AIA.

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Editorial / *diane d. greer*

What do we, the people, have the right to expect from our public buildings? Probably beauty and function at the very least. But, by what measure do we decide whether our public buildings meet these criteria? What system do we use? And whose idea of commodity, firmness, and delight do we buy into? What is the true measure of the success of an idea while it is still on paper and years before it becomes a three-dimensional reality?

There is an article in the current issue of ***Architecture Boston*** entitled, "When Politicians Design: Boston 2000." Henry Cobb FAIA of Pei Cobb Freed was the architect of the new Federal Courthouse on Boston's Fan Pier although, according to the article, "critics say the leading voices in the design of the building belonged to two Federal judges." Responding to a problem in Boston that is described as "design that is too often the end product of political deals and consensus," George Thrush, AIA, head of the architecture program at Northeastern University, summed up the situation this way: "Perhaps the conflict is in how a city should be run versus how it should be built. Architecture and democracy are in inherent conflict. Cities should be democratic, but the art of cities may be a different matter."

Last October, the General Services Administration approved the design for a new federal courthouse in Orlando. Construction of the $60 million, four-story building was set to begin in 2002. As it turns out, the courthouse may or may not be built. Its design has become a very controversial issue. At the heart of the controversy is a decision by a peer review panel composed of four GSA employees, two federal judges and former ***Architecture*** editor-in-chief Deborah K. Dietsch to go with a design by the aforementioned Henry Cobb. That decision was later changed by the GSA, leaving the judges irate, the GSA defensive, and the community confused. Although a variety of concerns about the GSA's choice have been registered, aesthetics seems to loom largest with the judges who have all but admitted that "it is the look of the building that most displeases them." As reported in the ***Orlando Sentinel***, the GSA proclaimed that the design they selected meets "functional, security and aesthetic goals." The question is "by whose standards does it meet these goals?"

This issue is tough one. If building design is treated like a popularity contest, we're all in trouble. At some point, we must bow to the "experts." The problem is that there are all kinds of experts and even more critics. While it was once acceptable for political leaders to execute their civic visions in brick and stone, the residents of today's cities are much less likely to "cede such power without protest." And a micro-version of that sentiment is that judges are much less likely to roll over when they are unhappy about the design for a courthouse in which they will be presiding. So where does it all end? In the arena of public architecture, design by committee has become the rule. But, is this process too democratic or not democratic enough? In Boston, it may be too much so, but in Orlando, not enough. Is there a middle ground where everyone's voice is heard?

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President's Message / *Miguel "Mike" A. Rodriguez, AIA*

In a few short weeks, architects from around Florida will gather at the Renaissance Vinoy Resort in St. Petersburg for AIA Florida's annual convention. I'll be there. After all it would be bad taste if the Association's president skipped out on the premier event of the year. But the real question is: "Will you be there and why, or why not?"

There is no question that we each have our own, very distinct reasons for everything we do and perhaps you've already made up your mind about this year's convention. So I'd like to take a few minutes of your time to share with you why I feel our convention is important and why I think you should be there. Maybe you'll agree and decide to join us.

Conventions take place for a variety of reasons but they all have one purpose. It's to bring together a group of people with common interests to share knowledge or information. We also hold a Board Meeting and the Association's Annual Meeting.

For me, our convention is about a lot of things. Of course, there's the CE credit, a great Trade Show, Golf & Tennis Tournaments and many other things to do. But despite all this, there's another, more important reason to attend the convention. I enjoy spending the time with friends.

The convention provides an opportunity to spend time, outside the meetings and sessions, with people I don't ordinarily see. In fact, there's a whole group of people I see only once a year at the convention. I've been to many meetings and conventions where the greatest benefit was the opportunity it provided to share opinions and ideas with colleagues, whether about practice, the Association, or our families. In my opinion, this is the true value of a convention. In fact, it's that "fellowship" that I consider one of the greatest benefits of membership in AIA Florida. I probably wouldn't know half of the people in the State association if it weren't for having worked on the same committee, attended the same session, or just chatted with a group of people between sessions. Without my participation in AIA events, like the convention, there is no doubt that I would have labored the last 18 years in my own little architectural vacuum with nothing but monthly newsletters and magazines to inform and inspire me.

Instead, I've had the opportunity to meet, talk to, compare ideas with, and learn from the most talented and respected architects in Florida, the US, and around the world, and you are them!

So this August I hope you'll join me in St. Petersburg. We'll have something for everyone whether it's the interesting courses, the gallery tours, the golf and tennis tournaments, or a design charrette to benefit the community (and earn you CE credits). There is even an evening awards gala to recognize all our good work. But most important, you never know whom you'll meet and get to share a few stories with. I hope it'll be me.

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Work-in-Progress

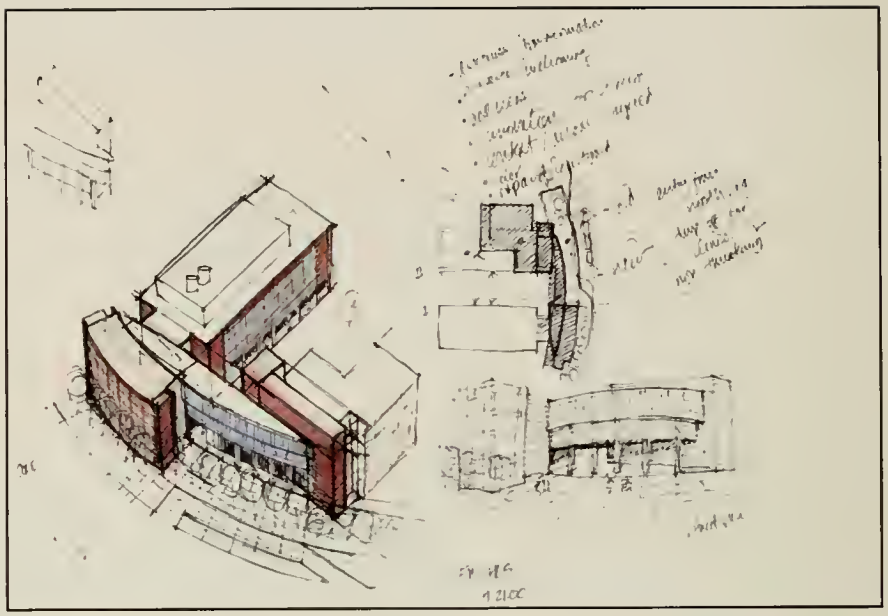
Retzsch Lanao Caycedo (RLC) Architects, Boca Raton, will design a 30,000 sf Operations Center for Seaside Development Corporation. The new building will be located in Santa Rosa Beach adjacent to the new urbanist community of Seaside. The center will include two buildings that will be used for administrative, support, and storage purposes.

RLC has also been retained to design a signature facility for Roll 'n Lock Corporation. The design features a "billboard wall" that wraps the entire building. An office/showroom will pierce the wall for dramatic effect.

Gordon & Associates, Architects, Mt. Dora, provided comprehensive architectural design services for the new $1.6 million, 14,000 sf Florida Eye Care, Laser and Cataract Centers in Zephyrhills. The facility includes a surgery center for laser refractive surgery and cosmetic eyelid surgery, 19 examining rooms, an ocular pharmacy and optical department.

Garcia Brenner Stromberg Architecture Planning Interiors, Boca Raton and Stuart, is designing a 30,000 sf, three-story country club facility to be built in Bowling Green, Kentucky. The club will be situated on 500 acres in the new Limestone Golf and Country Club project. The clubhouse will integrate contemporary elements into traditional Kentucky vernacular architecture using natural Kentucky limestone, wood and brick. Twenty homes and 27 golf villas will be built in the same style.

Barany Schmitt Summers Weaver and Partners, Inc., Ft. Myers, has designed the Marco Beach Ocean Resort for the Gulf Bay Group of Companies. The exterior structure has been completed and the 103-room hotel/condominium is scheduled to open in the fall of 2001. More than 75 percent of the one- and two-bedroom suites have been sold.



Conceptual sketch and elevations for the Health & Life Sciences Center at Florida International University designed by VOA Associates, Inc.

Health Sciences Center, Lake Sumter Community College, Leesburg, designed by VOA Architects, Inc.

Morris Architects is Design Architect for the Simulator Wing at DAYTONA USA in Daytona Beach. The 10,000 sf project includes an expansion of the existing attraction and visitor's center, a new venue for an IWERKS motion simulator theatre, and an expanded velocitorium. Morris Architects is providing Hardscape and Landscape Architecture design services for the Promenade at Marina Cabo San Lucas, Baja California, Mexico. The project features colorful paving in a wave motif combined with Pre-Columbian iconic images, banners, benches and landscaping along the Marina Promenade. Morris Architects was also commissioned by the Mexican Council for Tourism Promo-

tion to design a high-tech, state-of-the-art mobile exhibition stand, that will house the official Mexican tourism exhibition for presentation in various venues around the world.

VOA Associates Incorporated is designing the 32,000 sf Health Sciences Center at Lake-Sumter Community College in Leesburg. The estimated $4.7 million facility will house the College of Nursing and Health Sciences classrooms, labs, administrative and support facilities. The project is slated for completion in October 2001. Design is also underway on the second phase of Florida International University's (FIU) new Health and Life Sciences Center in Miami. VOA is providing full architectural and engineering services for the facility which is being constructed in two phases at FIU's University Park Campus, just west of downtown Miami.

CBB Architects will design the Fruitland Park Exceptional Student Center in Lake Alfred, Florida. The school will be built adjacent to the new Lake Alfred Middle School and the Homer K. Addair Career Academy, currently under construction. CBB, which specializes in educational facilities, is currently working on two Pinellas County schools for special needs children.

Larry Wilson Design Associates has completed the interior renovation of the sixth floor of the Dyal-Upchurch Building in downtown Jacksonille. Larry Wilson, a partner in **Rink Reynolds Diamond Fisher Wilson P.A.**, has been involved in several adaptive reuse projects. The Dyal-Upchurch Building is a particularly fine example of early 20th-century architecture that was designed by Henry John Klutho in 1902.

The physical shape of the 2,500 sf mobile exhibition stand, designed for the Mexican Council for Tourism Promotion, takes its cues from Mexico's historic Mayan pyramids. Designed by Morris Architects, the structure is made of aluminum and polycarbonate panels.

Hardscape and Landscape Architecture for the Promenade at Marina Cabo San Lucas is being designed by Morris Architects.

Cannon Design's work for the Lloyd D. George U.S. Courthouse and Federal Building in Las Vegas has been recognized with the General Services Administration's (GSA) prestigious Honor Award for Architecture. The courthouse was commissioned under the GSA's Design Excellence Program, an initiative "to create and preserve a legacy of outstanding public buildings that embody the finest in contemporary architectural thought."

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News

Five New Fellows from Region

This year, the American Institute of Architects elevated 72 architects to its prestigious College of Fellows, an honor awarded to members who have made contributions of national significance to the profession. There were 229 candidates for Fellowship in 2001 of which nine, or 4%, were from the Florida/Caribbean region. Of the 229 candidates, 72 were elevated to Fellowship representing 31.4% of those nominated. Five of the nine nominated from the Florida/Caribbean region were advanced to Fellowship.

The 2001 Jury of Fellows was chaired by Thomas S. Marvel, FAIA, Thomas S. Marvel Architects, San Juan, Puerto Rico. The five new Fellows from the Florida/Caribbean region are Jaime Canaves, Donald J. Dwore, Rev. Howarth Lewis, Jr., Johnston Reid, Jr., and John P. Tice, Jr.

Jaime Canaves is Associate Dean and Associate Professor in the School of Architecture at Florida International University (FIU) in Miami. Professor Canaves has elevated the standards of architectural education by teaching his philosophy of "Architecture as a Collective Experience." Canaves has worked diligently to transform the four-year pre-professional Architectural Technology program at FIU into an accredited Master of Architecture degree. The program provides access to low income and minority students, bringing the benefit of diversity to the profession of architecture. Sixty percent of the first graduating class was female and minority students.

Donald J. Dwore is a principal in the Coral Gables firm of Spillis Candela DMJM. As the firm's National Justice Practice Leader, Dwore's work has helped to return courthouse architecture to the level of civic design and to reestablish the central place of courthouses in American urban life. Dwore served as a leader in the AIA's Committee on Architecture for Justice and he will be Chairman of the AIA-CAJ jury for the *2001 Justice Facilities Review Book.* In March, he chaired the AIA-CAJ's first virtual conference on the subject of "Juvenile Justice Facilities for the 21st Century."

Howarth L. Lewis, Jr. was elevated to Fellowship for his dedication to making the profession of architecture of ever-increasing service to society. Rev. Lewis is a sole practitioner and the owner of a four-person firm in West Palm Beach. He has been the recipient of numerous awards including the 2000 AIA Florida Silver Medal for Community Service. For the past ten years, he has been president and volunteer architect of Habitat of Palm Beach County. When he accepted the position, Habitat was floundering and financially unstable. Under his leadership, the chapter now has assets in excess of one million dollars and inventory of 30 pieces of property.

Johnstone Reid, Jr. is the former President of AIA Buffalo/Western New York where he received the 1997 Professional Service Award for his lifelong efforts. While President of AIA New York State, Reid authored a "Statute of Repose" legislative kit and grassroots strategy. The "kit" created the grassroots momentum, which subsequently led to passage of New York's first Professional Liability Statute of Limitations. AIA National honored Reid in 1998 with its Government Affairs Award.

John P. Tice, Jr. is President/CEO of Bullock Tice Associates, Inc., a 30-person architecture and interior design firm based in Pensacola with an office in Orlando. He is past president of AIA Florida and was a pioneer in establishing a strategic business planning system that transformed AIA Florida's leadership culture. As a member of the Redefinition of the Profession Task Force, he was a driving force within the leadership team that framed and championed an elevated role for architects in engaging the marketplace and society. During his tenure as Chair of the Federal Agency Liaison Group (FALG), he provided the impetus and direction for the creation of the AIA Government Acquisition and Policy Council, which he continues to serve as founding chair.

Mizner Inducted Into Hall of Fame

Almost 70 years after his death, Addison Mizner has been inducted into the Florida Artists Hall of Fame. Mizner is credited with introducing the Mediterranean Revival style of architecture into South Florida. He was nominated for the Hall of Fame by the Boca Raton Historical Society. Mizner was born in California in 1872 and he traveled extensively in Latin America and Spain. He moved to Florida at the age of 47 and quickly established himself as a staple of Palm Beach society.

In the mid-1920s, at the height of the Florida land boom, Mizner and his brother, Wilson, set out to transform the small town of Boca Raton into a magnificent planned city. The boom ended before their plans could be realized and Mizner died at the age of 61. But he left a legacy of buildings including the Everglades Club and the Via Mizner in Palm Beach – buildings that have become the hallmark of Florida architecture.

Addison Mizner.

The Everglades Club in Palm Beach which Addison Mizner designed in 1919.

A/E Hourly Billing Rates Up

According to the *Design Firm Management & Administration Report* (March 2001), " staff hourly billing rates rose 8% in 2000 over 1999, with the median rate for principals climbing from $116 to $125 (up 8%) and for senior draftsmen from $55 to $63, an increase of 13%." These statistics come from the *A/E Fees and Pricing Survey* published by PSMJ Resources, Inc. The survey also reveals that markups on consultants and reimbursable expenses stood steady at 10%, but notes a drop in the actual percentage of A/E –owner agreements that permit markups.

"Lump sum is still the most popular form of contract, accounting for 41%, followed by hourly (time and materials) at 22% of all contracts, and hourly with maximum at 17%. Percentage of construction cost, historically the most popular type of contract, has sunk to a modest 9% of contracts, followed by cost plus fixed fee at 7%."

When actually figuring their fees for submittal or negotiation with the client, an overwhelming majority of A/Es still uses percentage of construction cost, typically supplemented by time and effort as a check.

There are a number of factors contributing to billing rates including cash flow, computer use, liability insurance, price competition, proposal hit rates and repeat business. The findings of the *Fee & Price Survey* clearly point to steps that firms should take. For example: "Learn from the 40% median hit rate in proposals – it tells you that 60% of the typically costly proposal preparation effort is wasted."

Subscription information about the *Design Firm Management Administration Report* can be found online at www.ioma.com.

Architect's Design Group Celebrates 30th Anniversary with Museum Exhibit

The Maitland Art Center, one of Central Florida's finest museums, will explore urban art through public sector architecture in an exhibit

entitled, "The Contemporary Art of Architecture." The month long exhibit opens to the public August 12 and runs through Friday, August 31, featuring the works of Architects Design Group, Inc. of Winter Park, Florida. The event focuses on various government buildings that challenge the institutional approach to public sector design and inspire the imagination. Models, schematic drawings, photographs, and a video presentation spotlight various projects that define ADG's legacy as innovators of contemporary cityscapes throughout Central Florida.

The Maitland Art Center is publishing a museum catalog to accompany the exhibit. This architectural monograph highlights ADG's signature projects, features insightful essays on the firm's design philosophy and chronicles its history. Also as part of the month long exhibit, the American Institute of Architects, Orlando Chapter, will be co-sponsoring a lecture on August 16, by Diane Greer, Editor of *Florida/Caribbean Architect* magazine. The lecture starts at 7:00 pm at the Maitland Art Center and is open to the public.

Residential Steel Framing Update

The North American Steel Framing Alliance (NASFA) has reported several changes in public policy and building codes affecting residential steel framing. Two of the changes that have made a significant impact on the homebuilder's ability to use steel framing include the U.S. Department of Housing and Urban Development's (HUD) decision to eliminate the soil pre-treatment requirement for termites on FHA- and VA- financed 100% steel framed homes and an ICBO code interpretation of UBC Section 708, fire-blocking and draft-stopping requirements when steel framing is used. Draft-stopping would be required only where there are combustible materials exposed in the attic spaces.

The new HUD policy will cut significant costs for builders working with homeowners using FHA or VA financing. For more information: www.SteelFramingAlliance.com

"Functional Art"

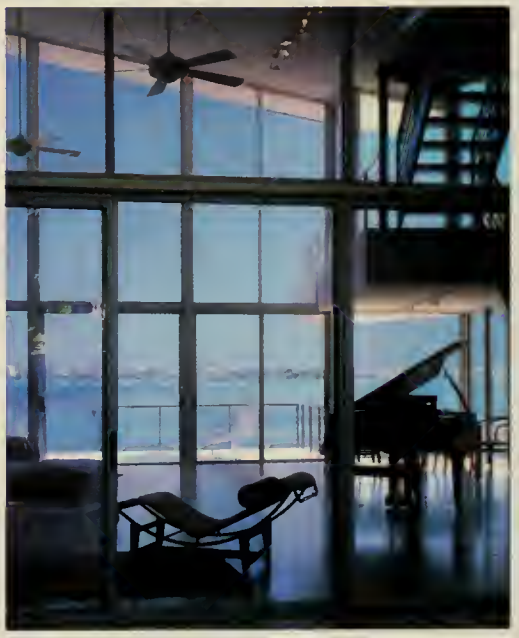
The Field Museum of Natural History in Chicago challenged Vernon Williams Architects to renovate the museum's existing washrooms. The challenge was to turn the washrooms into aesthetically-pleasing functional environments that would require minimal maintenance. As a result, the architect was awarded the 2000 Design Excellence Award for Interior Architecture from the American Institute of Architects – Chicago.

In an effort to create a washroom that broke with tradition, the architect addressed the notion of displaying artifacts and exhibits in the space so that the learning experience continued and was consistent with the mission of the museum. Incorporated into the design is a sky dome that serves as one of the main focal points of the space. Celestial motifs and indirect light create an interesting mood in the washroom where, as the architect describes it, "the learning experience continues."

Top and Above: *Bradley Corporation's washroom lavatory system in Chicago's Field Museum.*

Carl Abbott FAIA – Architects/Planners PA *sarasota, florida*

The Dolphin House, Sarasota, Florida

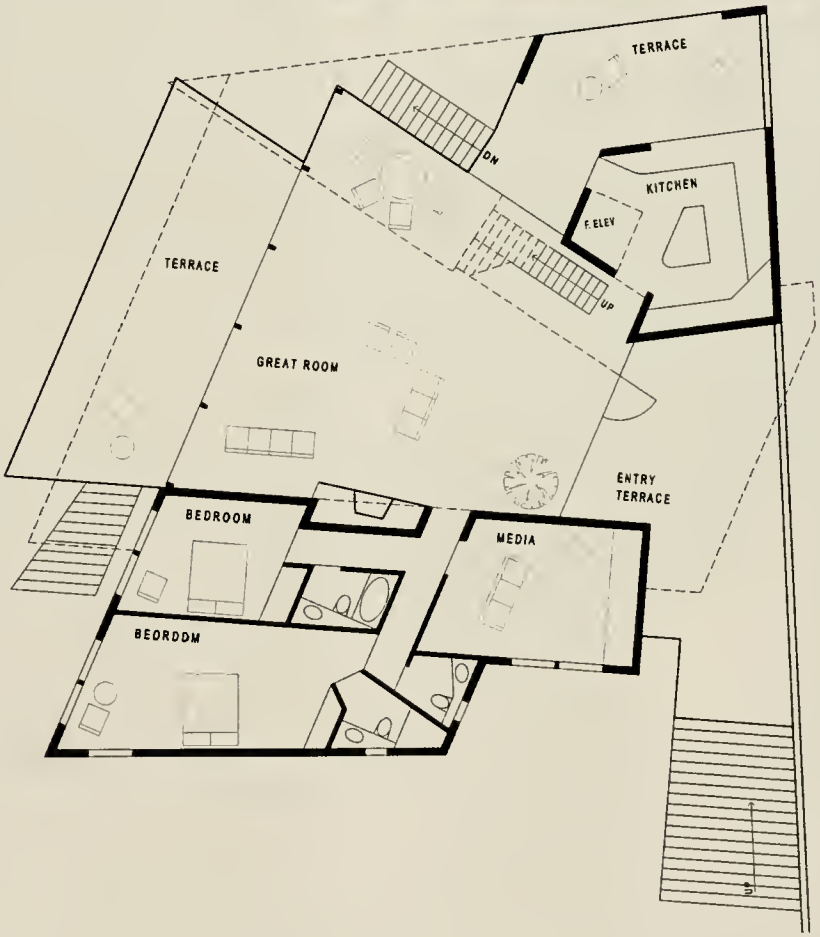


Top: *Night view of the house from the south showing Central Space and flanking wings.* Far left: *Pool deck and stair to first floor living space.* Left: *View from the south window wall toward the city of Sarasota. All photos by © Steven Brooke Studios.*

The name of this Gulf Coast residence is derived from the fact that the cove directly in front of the house is a playground for an active family of dolphins. But, the house could just as easily be called "The Floating House." That's the first reaction visitors have upon entering the central space with its high ceiling and sweep of glass walls. The views from within all sides and angles of the house are dramatic and the interior space seems unencumbered by walls. Architect Carl Abbott says that the dramatic view lines across the bay to the city beyond established the design direction for the house. The small irregularly shaped site has water on two sides and the house is a tower which opens wide to the views.

The plan and massing of the house, which at first seems complex, is actually a contemporary version of the Florida Cracker dog-trot plan. Instead of an open hallway or breezeway dividing the living spaces, as was the early tradition, this house is "divided" by a large central space that extends from the entry terrace to the rear terrace. On one side of the central space is the solid block of the Guest Suite and on the other side is the multi-level master suite. These two flanking forms anchor the central space which has a large flat- plane roof with wide overhang. The high end of the roof is at one corner of the central space and the low end is diagonally opposite.

This large floating roof has its highest point facing west to "scoop" in sunset colors. The balcony to the east lowers the view and directs the eye down to the narrow bayou. Terraces and balconies open up the view from every level of the house.



Top: *Main entrance to the house and stair to the first floor living space. Photo by © Steven Brooke Studios.*
Above: *Plan of first floor living level courtesy of the architect.*

Project Credits: Carl Abbott, FAIA, Gregory A. Hall, Michael O'Donnell: Architects; **Steve Wilbur:** Structural Engineer; **Tom Hensey:** Contractor.

Guy Peterson/OFA, Inc. *sarasota, florida*

Sanderling Beach House, Siesta Key, Florida

Color is back in style as reflected in design trade shows from Frankfurt to Paris. A recent design industry publication reported that the colors of choice are not the startling "Mediterranean brights that never really made it across the Atlantic," but are softer, subtler combinations of oranges, blues, greens, yellows and all shades of lavender, from heather to deep plum.

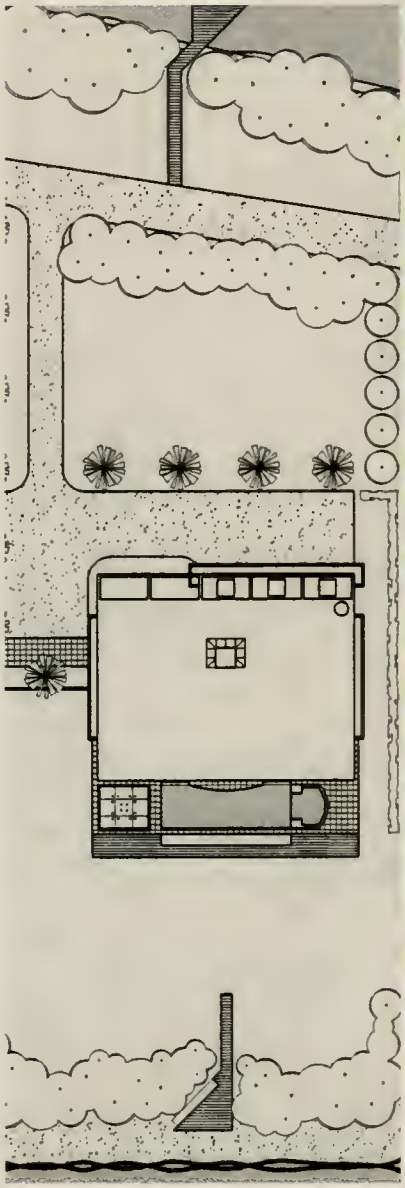
In a new residence in the Gulf of Mexico designed by Sarasota architect Guy Peterson, the palette of colors includes purple, orange, and yellow, each used on a concrete cube to define a specific programmatic function. According to the architect, a single common shell found on the beach inspired the colors of the cubes. The purple cube houses a living room for entertaining and a guest suite, children's living areas are in the burnt orange cube, and yellow was selected for family living spaces and the master bedroom. The white cube, which centers the house, contains the dining room and exercise functions. The white cube also serves as the grounding element that "sweeps out from under the structure with its gathering entry wall."

Guy Peterson grew up in Sarasota and has always been aware of the importance of Paul Rudolph's work and the creation of what is now known as the Sarasota School of Architecture. While Peterson says that the vision Rudolph had for the Sanderling area never really came to fruition, the intent of this house was "to advance the international style of Modernism" on Siesta Key where it surely began with Rudolph's design for the Sanderling Beach Club in 1952. This house, designed for a family from Chicago, also furthers the tropical ideology that inspired Rudolph's early work.

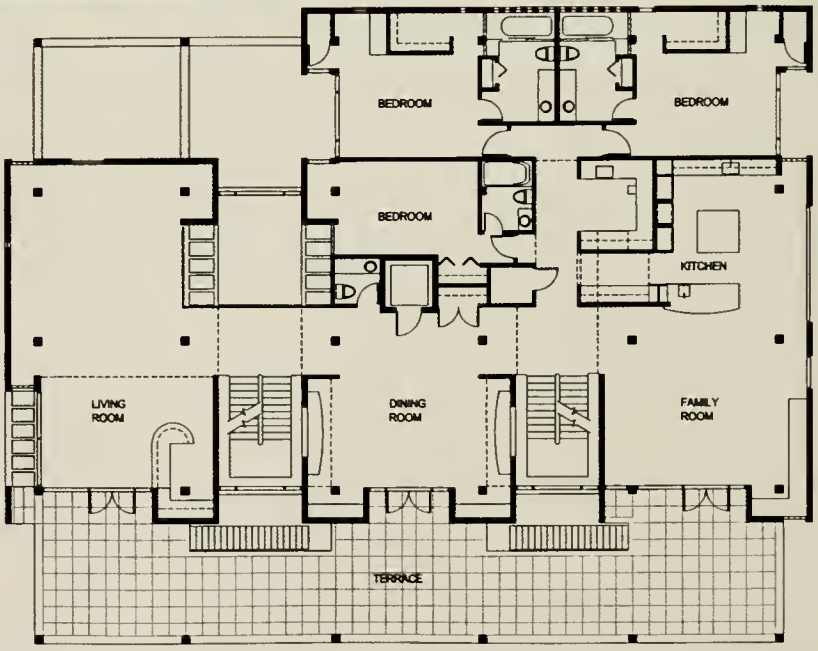
East elevation and Children's Wing over garage. Photo by © Steven Brooke Studios.

Since the house was designed for a family, including two young children, the program required a separation of functions for both daily living and entertaining guests. The program functions are contained within cubic volumes set into an exposed reinforced concrete frame. The house has approximately 7,500 sf contained in a series of cubes that float and penetrate an 18' by 18' reinforced concrete pavilion. Internally, concrete bridges and vertical circulation link the cubes. A continuous two-foot band of open space separates all of the interior spaces from the ceiling, thus heightening the effect of floating interior spaces. A glazing system containing 3,600 feet of glass curtain wall connects the programmatic volumes and provides major views to the circulation spaces. All of the glass in the curtain wall is heat-strengthened, triple-laminated, and impact resistant.

The main living spaces are located on the first floor above the flood base elevation. On the upper level, the master bedroom opens to a landscaped terrace on the roof that overlooks private gardens. A foyer running the full height of the residence connects the terrace and all living levels with the ground floor entry.



Previous page: *Top floor circulation bridge. A continuous two-foot band separates all interior volumes from the ceiling.* Top: *Full height entry foyer.* Above: *East elevation and entry drive. Site plan and first floor plan courtesy of the architect. All photos by © Steven Brooke Studios.*



Project Credits: Guy Peterson, AIA: Design Architect; **Stirling & Wilbur Engineering:** Structural Engineering; **Stephen Hazeltine:** Landscaping Design; **Pierce Construction:** Contractor.

Robert K. Bischoff/Master Craftsman *tallahassee, florida*

In January 2000, Florida State University introduced the Master Craftsman Program. This program of crafts design and fabrication offers courses to students through its Fine Arts and Interior Design departments. Under the direction of FSU alumnus Robert Bischoff, the program was conceived as a means of creating an awareness of what constitutes a finely crafted object and teaching the skills and professionalism to fabricate the objects. This non-degree program offers a series of electives to students, professional artists and architects that includes the use of contemporary machinery and materials, model and mold making, stained glass design and production, and reproduction of historic architectural elements. The architectural work being done in the Master Craftsman Studio includes the production of building amenities such as benches, bollards, signage, plaques and seals, all of which are being used on the campus. Additionally, students in the program are learning techniques for reproducing historic ornament and building decorations for both interior and exterior use. Ultimately, the program will become a source of qualified craftsmen for architects and interior designers. These crafts are particularly valuable to architects involved in historic restoration who need particular patterns or architectural components reproduced to match the original. This includes interior crown moldings, mantels, window and door surrounds, brackets, etc. The exterior ornament that is being reproduced includes everything from medieval gargoyles to brackets, capitals, decorative copings, trims and moldings.

Traditionally, architectural decoration has been costly to fabricate and there are few craftsmen with the knowledge and skill to produce it. This has been particularly true for exterior ornament that is subject to the perils of weather. Often it is the first thing cut from a construction budget. Now, however, with the introduction of new lightweight materials and computer technology, architects can specify the sort of detailing that some clients demand but few can afford.

New materials such as fortified plaster, a plaster-plastic mixture, enable artisans to create components that are much thinner, lighter and easier to install. Fortified plasters cast into designs that are 3/16"- to -1/4" thick are actually stronger than traditional forms that are much thicker. There are approximately 50 different elastometric materials available today for mold making. These materials make the mold-making process easier and broaden the scope and size of what can be cast. Computer imagining is one of the most exciting new technologies being used in this field. With three-dimensional imaging

Photos, previous page: *Bischoff at work in the Master Craftsman Studio.* This page, top left: *A student removes a plaster cast from its mold.* Top right: *A concrete bench fabricated to compliment FSU's Collegiate Gothic architecture.* Above: *A sea serpent bollard being installed. All photos by Bill Langford.*

and a computerized router, the craftsman can scan a model of the piece to be fabricated and then program the router to carve it. Ornamental wood carving for a large-scale interior installation can be produced, or reproduced, any number of times. These applications can be used for reproducing artworks, architectural ornament, and furniture design and construction.

Since graduating from FSU with a degree in Fine Arts, Bob Bischoff has had a successful career fabricating reproductions of artworks for the Metropolitan Museum in New York City. Commercially, his work can been seen in numerous restaurants, several Las Vegas casinos, and major department stores such as Lord & Taylor and the May Company. Before joining the FSU faculty, he and his wife, Joann, completed a major stained glass commission for the University. The 14' by 24' window is in the Werkmeister Reading Room in Dodd Hall and it has become the centerpiece for a series of smaller windows lining the east and west walls the room. As donors come forward, the smaller windows are being filled with stained glass, rendering the room both awe-inspiring and historically significant.

The new partnership between Florida State University and the Ringling Museum complex in Sarasota has opened up the possibility of reproducing artworks for sale in the Ringling gift shop or on the museum grounds. John Ringling was an avid collector whose massive collection exceeded the space to display it. Much of what would have been used as garden sculpture has been relegated to a secluded spot on the Ringling campus and many of the pieces have been broken through the years. A number of these large outdoor artworks, including broken architectural details such as capitals and parts of cornices, are being reproduced for use on the Ringling campus. Eventually, some of these components may be made available for sale to museum visitors.

The Renaissance Vinoy Resort *st. petersburg, florida*

The AIA Florida 2001 Convention will be held in St. Petersburg, August 1 – 4, 2001. The site for the meeting is the newly renovated Renaissance Vinoy Resort, formerly the Vinoy Park Hotel. The Vinoy was built in 1925 and remains one of the most historic hotels in Florida. New York architect Henry L. Taylor designed the hotel and Florida architect William Cox directed the1992 restoration.

The history of the Vinoy Hotel is a lot like the history of Florida. It survived hurricanes, lack of rail transportation, competition from other hotels, and the Great Depression, only to permanently close its doors in 1975.

The first owner and promoter of the hotel was Aymer Vinoy Laughner, a Pennsylvania millionaire who moved to St. Petersburg in 1920 to carry out land development plans. The Vinoy, like the Don Cesar, was built to attract the tourists who were beginning to pour into Florida during the 1920s. When it was completed in 1925, the Vinoy was a visual landmark that could be easily seen from both downtown St. Petersburg and from the water.

A 1926 promotional brochure described the hotel as occupying a 14-acre site with palms and tropical plants, fountains and flower-bordered walks. "Contemplating the hotel from Waterfront Park which faces the main entrance loggia, the observer is struck by the sweep and freedom of line derived from the adroit massing of the building: one part seems the outgrowth of another and by easy graduations the structure ascends from the low line of the bayfront to the pinnacle of the observation tower."

In fact, the seven-story hotel has a structural system of reinforced concrete with clay tile infill covered with stucco. The central block has four wings, three of which are five stories and one that is two stories and contains the dining room. The main entrance is through an arcade in the south façade of the main block. At the west end of the main block is an observation tower. The tower, the main entrance, and the major window in the dining room have Mediterranean Baroque stucco detail.

Interior detailing is extensive, particularly in the lobby area. Tile floors,

vaulted ceilings, leather and wrought iron chandeliers and stenciled cypress beams were the order of the day. When the hotel opened in 1925, there were 375 guestrooms with an average size of 250 sf. Original accommodations at the Vinoy Park Hotel contained oversized closets to house the large steamer trunks winter guests brought with them, thus making the rooms fairly small. The total cost of the original project was $3.5 million.

The $93 million restoration succeeded in restoring the hotel to its former glory. It is currently listed on both the National Register of Historic Places and Historic Hotels of America. In order to qualify for membership in the latter, the artwork and restoration construction had to replicate the original. In fact, there was so much attention to detail that the original Washingtonia Palm Trees that were planted around the hotel when it opened in 1925 were dug up, put in a nursery, and replanted in their original positions.

Previous page, top: *The Renaissance Vinoy Resort as it looks today.* Bottom: *The Vinoy's Landmark Tower with its Mediterranean Baroque stucco detail.* This page, top: *Exterior detail of the dining room window.* Bottom: *The newly refurbished hotel lobby. All photos courtesy of the Renaissance Vinoy Resort.*

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Stefanos Polyzoides, AIA *los angeles, california*

Above: *Civano New Town in Tucson, Arizona, is a model of sustainable development in a desert environment. It uses covered patios, shaded courtyards, deeply recessed openings, rammed-earth or adobe walls, wind towers, and other passive cooling techniques as practical remedies to the desert heat. The Neighborhood Center, pictured here, is within easy walking distance of all residences and it gathers the community together for indoor and outdoor leisure and recreation activities. All photos courtesy of the architect.* Right: *UCLA Southwest Campus Student Housing, Los Angeles, California. This 15-acre heavily wooded site will eventually consist of a 1,200-unit housing complex for single graduate, professional and upper division undergraduate students. The first phase includes master planning for the entire site and the construction of approximately 525 two-bedroom and 300 studios of housing with 1,375 parking spaces partially below grade. Inspired by L.A's traditional Courtyard Housing, the project ties into the urban fabric of the neighborhood.* Next page: *The newest building for the Natural Resources Defense Council (NRDC) in Santa Monica, California. The 15,000 sf project will incorporate the most effective technologies available for energy and water conservation; integration of renewable and recyclable materials; and consideration of the latest technologies in highly efficient building materials. The sensitivity concerning use of these products extends to examining the impact that the manufacturing process and means of shipping the products has on the environment.*

The Keynote Speaker at AIA Florida's 2000 Convention will be Stefanos Polyzoides, AIA. Although born in Athens, Greece, he is a registered architect in the states of California and Arizona and he has lived in Los Angeles since 1973. Polyzoides received his B.A. and M.A. degrees in Architecture from Princeton University.

Polyzoides' distinguished career includes architecture and urban design education, design, and theory. His professional experience spans institutional and civic buildings, historic rehabilitation, commercial projects, housing, campus planning, and urban design. From 1973 until 1997, he was Associate Professor of Architecture at the University of Southern California. He has also been Visiting Professor at several prestigious schools of architecture. From 1983 through 1990, he was on the Advisory Board for the School of Architecture at Princeton University.

He is a co-founder of the Congress for the New Urbanism (CNU) and the current Chairman of the Board of Directors. CNU, a national association of over 2,000 architects, planners, engineers, developers, government officials and environmentalists, works toward the restoration of existing urban centers, the reconfiguration of suburbs, and the protection of nature within an integrated regional structure. Mr. Polyzoides is a popular speaker on the subjects of new urbanism and sustainability. Most recently, he participated in the 4th Annual National Symposium on New Urbanism on "Regional, Environmental, Social, and Architectural Justice" at the University of Michigan Taubman College of Architecture and Urban Planning.

Design responsibility is shared between the two principals of Moule & Polyzoides. With his partner Elizabeth Moule, the firm of Moule & Polyzoides, Architects and Urbanists, was founded in 1990 with the goal of providing clients the highest standard of comprehensive architectural services. In order to accomplish this, the firm needed a new approach to architecture, landscape architecture, and urbanism – one that reunites and redefines these now-separate aspects of design practice.

"We are convinced that the visual chaos, formlessness, and placelessness of today's cities and suburbs can be rectified only if architects occupy a middle ground, one that supports both newness and continuity. In our view, knowledge of architectural history need not lead to reproductions of the past, but rather to the subtle transformation of its precedents. By respecting precedent, each project can be the starting point for further design that bestows formal and historical continuity."

Practice Notes

The National Council of Architectural Registration Boards (NCARB) is stressing to architects that "fishing without a license" is unacceptable. In response to the question, "Is it acceptable for a registered architect to come into a state where he/she is not registered to offer professional services without first getting registered there? NCARB's answer is "No," it is not acceptable. However, it is important to note that the rules applicable to "fishing expeditions" are designed to assist qualified architects who are seeking work beyond their own state lines. The rules have been developed to assure the "host" jurisdiction, as well as prospective clients, that you – the architect seeking work - are qualified to carry out the services you are offering, should you be commissioned to perform them. And, it is a process that further validates the field's commitment to protecting the health, safety and welfare of the public.

Many state registration boards either have adopted the rules relevant to "fishing rights" from NCARB's *Legislative Guidelines* or have written rules similar to them. According to Section IV of the Guidelines, if you are a non-resident architect, you must meet three criteria before you may offer services in a state beyond your own .

1) You must hold a current and valid registration issued by a registration authority recognized by the host state board;
2) You must hold an NCARB certificate; and
3) You must notify the state board, in writing, that you will be "present in the jurisdiction for the purpose of offering to render architectural services."
   Additionally, you must state in this notice that you will "deliver a copy of the notice to every potential client..." and that you promise to apply immediately to the board "if selected as the architect for the project in that jurisdiction."

NCARB's *Legislative Guidelines* also recognize a related issue – namely, whether or not, as a non-resident architect, you may come into a jurisdiction to compete in a design competition without first being registered. The requirements for competition are virtually the same as those for non-resident architects seeking a commission in a state beyond their own. To participate in a design competition, you must hold a valid registration and an NCARB Certificate, and you must also notify the host board, in writing, that you are participating in the competition. Further, you must state in your notice that should you be chosen as the architect for the project, you will immediately apply to the state board for registration.

NCARB publishes and regularly updates *Member Board Requirements*, a document which provides state-by-state rules on such practice questions as those discussed here. The document also notes the individual state boards' requirement for "initial registration" and "reciprocal registration." Both of these publications can be obtained by contacting NCARB at 202/783-6500 or you can visit the Council web site and view individual state requirements at www.ncarb.org/stateboards/index.html.

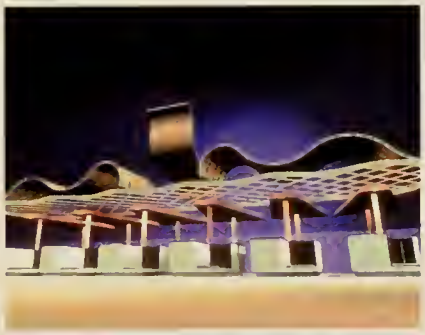
New Products

WINGUARD FROM PGT INDUSTRIES

PGT is Florida's leading manufacturer of custom windows, doors and patio rooms. The company, now in its 21st year, is privately held and employs over 1000 at its corporate headquarters and manufacturing facility in Venice, Florida. Sales were $120 million in 2000. PGT's product line includes PGT® aluminum and vinyl windows and doors; WinGuard™ impact-resistant windows and doors; NatureScape® patio rooms; and Eze-Breeze™ sliding panels. WinGuard™ from PGT Industries is the only complete line of impact-resistant windows and doors that is approved by the Miami-Dade Building Code Compliance Office, which enforces the strictest codes in the state of Florida for wind-borne debris and wind loading. WinGuard™ windows and doors combine heavy-duty aluminum frames with laminated glass and a special silicone glazing process that helps keep the glass from breaking away from the frame. Although the glass may crack on impact, the interlayer helps the glass remain intact, not allowing destructive wind into the home. WinGuard™ windows and doors provide built-in security protection as well as noise abatement. The full line of windows and doors includes single hung, horizontal roller, fixed lite architectural, casement, French doors and sliding glass doors.

Impact-resistant windows from PGT Winguard

Anderson® 400 Series window in green.



Ceiling created using the Design Wizard from USG.

See Winguard™ from PGT at the AIA Florida Tradeshow, August 3, 2001 at the Renaissance Vinoy Resort & Golf Club, St. Petersburg, Florida, Booth # 56 & 57.

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Andersen Windows, Inc. now offers forest green as a standard exterior color option available at no additional charge with Andersen® 400 Series windows and patio doors.

"Green is an important feature in American architecture, especially for accents like shingles and shutters," says Pat Verlodt, president of Color Services & Associates, Inc., an internationally recognized color consultancy. "Andersen forest green windows and patio doors fit well with the return to traditional home styles and will also appeal to the recreational home market – including log, resort and vacation homes."

The Andersen 400 Series palette now includes four standard exterior colors – forest green, white, sandstone and Terratone® - all carefully selected to reflect the colors of nature, and to complement any décor, design or landscape.

"Andersen did extensive research to choose the ideal shade of green – one that blends well with the most common colors for other exterior elements, such as roofing, siding and trim," says Phil Donaldson, director of marketing at Andersen. "Additionally, our forest green products incorporate our time-proven

Perms-Shield® cladding system, which provides the low-maintenance exterior and durability customers have come to expect from Andersen."

The forest green exterior option is available in a complete range of Andersen 400 Series windows and patio doors – tilt-wash double-hung windows, casement and awning windows, specialty windows, and Frenchwood® hinged and gliding patio doors.

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Intended for use with AutoCAD® 14.01 or AutoCAD 2000, the Design Wizard allows design professionals to prepare more accurate 3-D renderings and specifications that can be exported into their own plans.

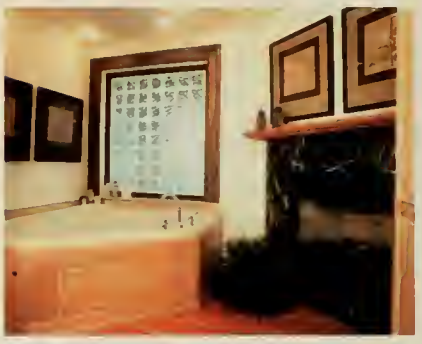
"The Design Wizard saves incredible amounts of time by facilitating the design process," says Graeme Gee, product manager, Specialty Ceilings, USG Corporation. "By telling the software exactly what to do – including plugging in the numbers and making choices on color, grid size and suspension profile – the Design Wizard shows design professionals how it should work by generating a precise design that eliminates guesswork and miscalculations."

For further information about the USG Design Wizard for Specialty Ceilings, contact USG Corporation, 125 S. Franklin St., Chicago, IL 60606, call 1-800-USG-4YOU or visit the USG Web site at www.usg.com.

METAL TOUCHES EVOLVING AS DESIGN TREND

Whether it's a home kitchen sporting all the professional stainless steel appliances normally found in a five-star restaurant or a master bathroom featuring elegant brushed nickel hardware, metals are fast becoming the "in" design product in the home. This escalating trend is especially being felt in kitchens and baths, two of the most popular rooms of the home.

"Warm metals, such as copper and bronze, are becoming popular in kitchen and bath settings," says Mary Jo Peterson, CKD, CBD and president of Mary Jo Peterson Design consultants in Connecticut. "These warm metals complement the growing trend of using hues from the orange family – which can range from pumpkin to terra cotta to tangerine – as accents in the home.



Bath accents using METALLON™.

"Blue is the color that most industry professionals agree will have the greatest impact in the coming years. Cooler metals, like stainless steel and nickel actually strengthen shades of blue – especially when they have a brushed or satin finish. And, warmer metals like brass and copper metals will continue to grow in popularity during the next several years in the home.

One way designers can add metal accents to homes is with products finished with METALLON™. Available as a finish option on a wide variety of millwork, trim, moulding and window products, METALLON is a real metal coating. Available in brass, copper,

bronze, aluminum, stainless steel, nickel and iron rust, METALLON is comprised of 95 percent real metal. It captures the design and intricate detail of the surface it is applied to, such as crown mouldings. Applied by hand in light, thin multiple coats, METALLON has hand-buffed finish options of satin, green patina, brushed, antiqued, textured, hand rubbed and flat.

For more information on METALLON, visit the company's web site at www.metallon.net.

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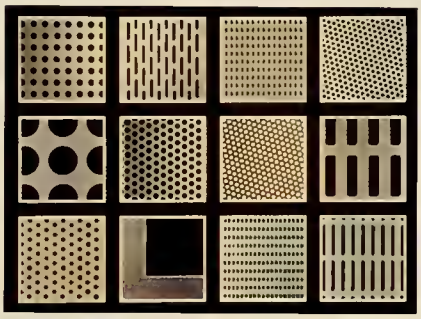
Perforated metal that adds texture and surface interest is gaining popularity as an exterior cladding material in many high profile architectural projects. Cesar Color, manufacturers of innovative architectural glass technology for the design community, has created a product using the ChromaFusion® process that looks like perforated stainless steel, but is actually a single unit of laminated safety glass. Unlike perforated metal sandwiched between two plates of glass, PerforatedGlass™ offers many improved functional features including light and visual control capability, environmental energy savings benefits and long term durability not offered by other materials.



PerforatedGlass™ patterns from Cesar Color

ChromaFusion, like most of the glass processes invented by Cesar, involves a patented technology of permanently bonding a digitally imaged interlayer between two lites of safety glass.

ChromaFusion is identified by its aesthetics of single or half tone colors in either solid or graphic patterns. The PerforatedGlass collection, designed by artist Claire Steiner Cesar, specifically uses opaque silver and gray tones in a trompe l'oeil pattern with the depth and dimensional effect of actual metal.

Because Cesar Color uses light blocking opaque pigments to create the metal look, PerforatedGlass has solar controlling capabilities. When using PerforatedGlass on exterior walls or as skylights, designers and architects can determine how much heat and light will enter or leave the building. When hung from the ceiling of atriums, PerforatedGlass creates a more intimate enclosure while allowing some light to penetrate down to the floor. The remaining light bounces off the metallic surface back up to the ceiling. As an enclosure material in conference rooms, the glass offers privacy without complete enclosure.

For more information contact Cesar Color Inc., 3433 East Wood Street, Phoenix, AZ 85040. 800-275-7272 or 602-437-1201. www.cesarcolor.com.

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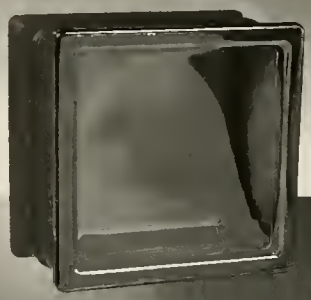

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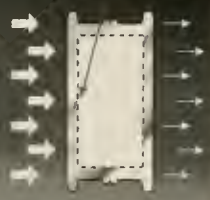

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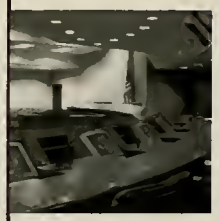

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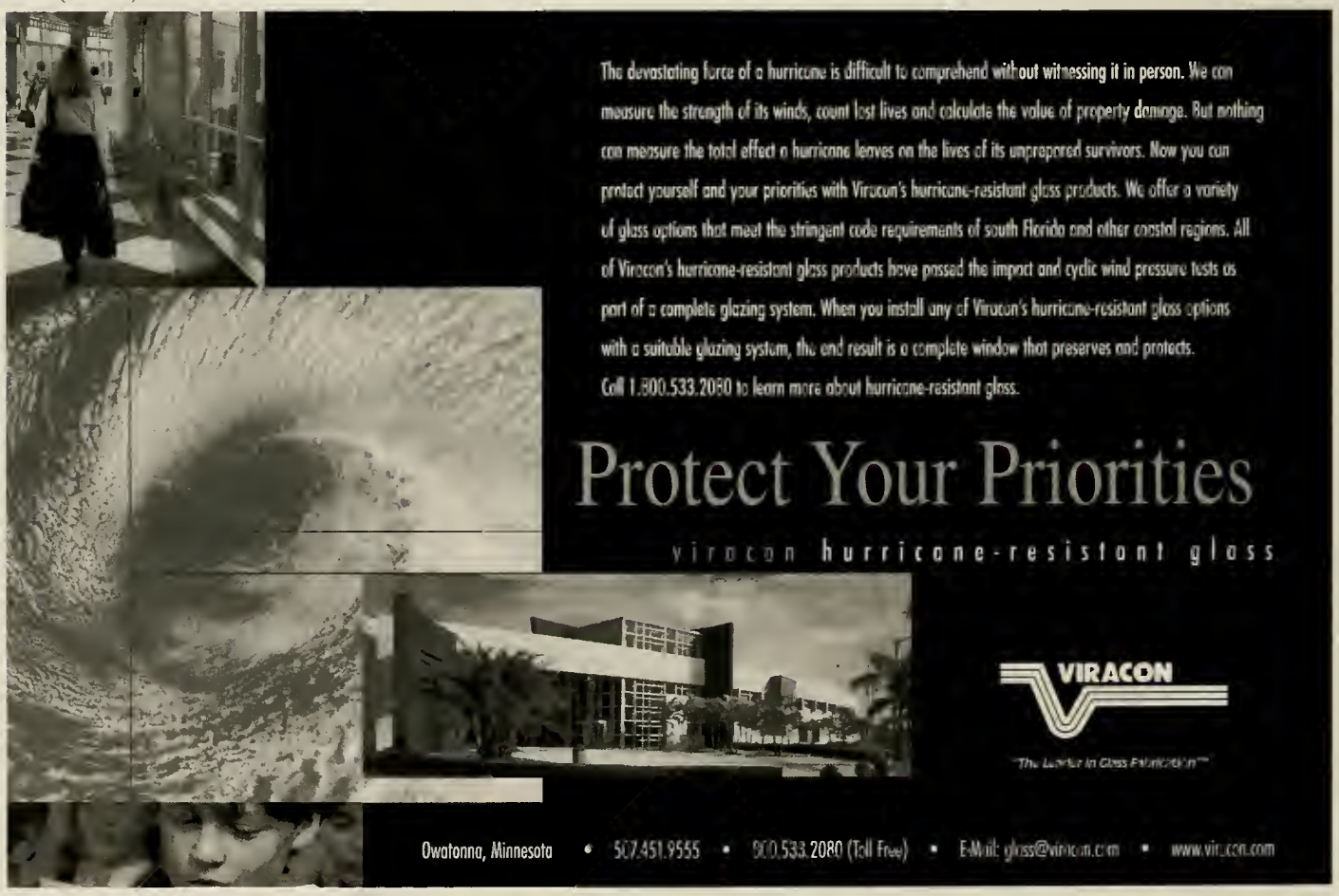

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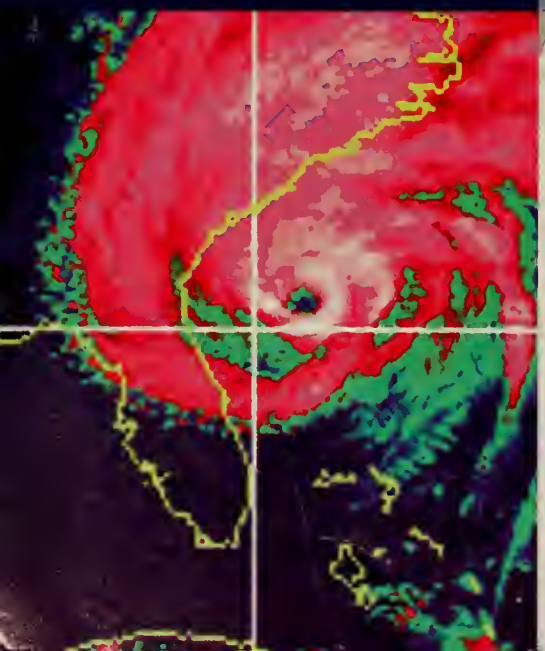

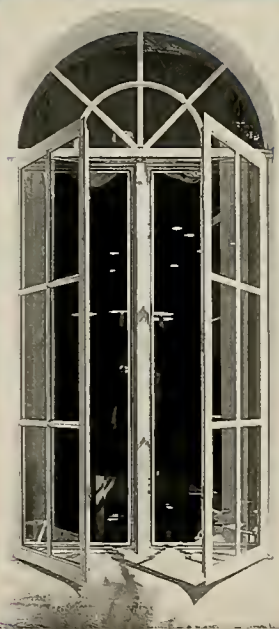

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